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American Art News

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N. Y. P. O. under Act of March 3, 1879

NEW YORK, JUNE 17, 1916.

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FAMOUS ITALIAN MSS. SOLD.

An American literary collection has just been enriched through the addition to it of a volume of great Italian mediaeval Mss., with numerous paintings by Giotto. This work is of exceptional interest and importance to the students of art generally and of paintings in particular, a real gem of Italian art. It will be reproduced, photographed and a book will be written on it by eminent scholars.

The manuscript was sold by Mr. Wilfrid de Voynich of London, during his present visit to the United States. He left with his collection of Mss. and books on Wednesday last for Phila. where he is stopping at the Bellevue-Stratford before proceeding to Chicago next week. The price paid for this treasure is not divulged but it naturally corresponds to the importance of the work. It is one of the most expensive manuscripts ever sold, the price being one above six figures. Mr. de Voynich will return to N. Y. in early July.

CLEVELAND'S NEW MUSEUM.

Cleveland, June 9, 1916.

At the opening of the Cleveland Museum of Art, which included afternoon exercises and an evening reception at the building in Wade Park, June 6, the garden sculptures acquired through recent excavation and presented by Mrs. John Huntington, with other sculptures, pottery and ancient glass given by Mr. and Mrs. J. H. Wade, Mr. and Mrs. Ralph King, Mrs. L. E. Holden and others, were seen for the first time, in the place of honor in the domed rotunda of the building.

A series of eight tapestries from the Barberini palace, telling the story of Aeneas, and given by Mrs. Dudley P. Allen as a memorial to Dr. Allen, with the rare examples of armor recently given by Mr. and Mrs. John L. Severance, are displayed in the court of tapestries and armor. The Holden collection of Italian art, containing fifty early works from the Jarves collection, is another munificent gift. Gold ornaments and other examples of renaissance art and a collection of tapestries and embroidered linens and other textiles are gifts from Mr. and Mrs. J. H. Wade.

The nucleus of a fine collection of Oriental art has been acquired through the Worcester R. Warner fund and the John Huntington permanent collection includes many examples of ancient Egyptian art. Among the inaugural loans, which will be kept through the summer, are many treasures from the Freer collection, lent by the Smithsonian institution. Gifts and loans of single objects of value are numbered by hundreds.

In the Gothic gallery XII to XV century work in wood, stone and tapestries includes loans from the Blair collection. Mr. Edward Drummond Libbey of Toledo lends several portraits by Rembrandt, Franz Hals and Velasquez, a Constable, a Gainsborough and a Reynolds. The Ehrich Galleries have sent English portraits of the seventeenth and eighteenth centuries, and R. C. and N. M. Vose contribute fourteen fine Monticellis, and the Hackley Gallery, Muskegon, Mich., a Rousseau, a Hoppner, a Raeburn, and Whistler's "Study in Rose and Brown. There are four other Whistlers and six Innesses, four of which are loaned by Mr. George Ainslie of New York.

The Hurlbut collection, owned by the museum, contains many works of XIX century American painters. Loans from the Vose, Holland, Ehrich, Knoedler and Macbeth galleries bring the number to fifty. The exhibition of paintings by contemporary American artists contains 121 entries, landscapes, portraits, marines and figure works. The Corcoran, Copley and Worcester galleries are well represented in the loans and private collectors have been generous.

Jessie C. Glasier.

William M. St. John, whose will was filed for probate June 4, left \$10,000 to the Metropolitan Museum.

SIR C. HOLROYD RESIGNS.

(By Cable to the AMERICAN ART NEWS.)

London, June 14, 1916.

Sir Charles Holroyd has been compelled to resign the directorship of the National Gallery owing to ill health. A great controversy is going on as to who is to be his successor. An important and newly discovered "St. Peter" by Rembrandt has been purchased by Mr. Herbert Cook.

IRELAND'S NEW ART DIRECTOR.

R. Langton Douglas, the well-known English art dealer, and an authority on certain phases of early Italian art, having been one of the editors of the new edition of Crowe and Cavalcaselle's standard work on Italian art, has been appointed Director of the National Gallery of Ireland.

TO HEAD CHICAGO INSTITUTE.

The report that George William Eggers, art instructor at the Chicago Teachers' College is slated to succeed the late W. M. R. French, as director of the Chicago Art Institute, is not taken seriously by Dr. Montgelas and other Chicago art authorities. Mr. Eggers went to Chicago from Brooklyn, where he studied at the Pratt Institute, ten years ago. Since the death of Mr. French, two years ago, the secretary of the Institute, Newton H. Carpenter, has been acting director.

MR. LEHMAN'S BELLINI.

That discriminating American collector, Mr. Philip Lehman of New York, has been fortunate enough to secure in Italy an exceptionally fine and well known example of Giovanni Bellini, entitled "The Madonna of the Strawberries." This characteristic and representative example of the art of the great Venetian master is a worthy addition to Mr. Lehman's choice collection of Old Masters. The picture was obtained in and brought home from Italy by Mr. Lehman's son.

MR. DUVEEN'S GENEROSITY.

Mr. Joseph Duveen has placed the sum of £10,000 at the disposal of Viscount and Viscountess Esher in London for the purpose of repatriating and helping wounded and stricken Territorial soldiers of the County of London. The fund thus founded is to be called "the Joseph Duveen Fund," and Lord Esher has asked Mr. Duveen to assist him in controlling the use of the same.

HOUDON BUST OF LA CLAIRON.

The marble bust of a famous woman by Houdon recently secured by Mr. Henry C.

MR. HILL'S ART TREASURES.

The late James J. Hill's art treasures were many and the choicest of them all are his pictures. His collection of works of the Barbizon School and those akin to it, is probably the finest in the country. The following is as complete a list of these works as it is possible to obtain:

Corot "Le Passeur"
"Jeune Fille avec Fleurs"
"Femme at Amour"
"Cavaliers dans une Allée"
"Femme a la Fontaine"
"Madame Repent"
"La Maison Blanche"
"La Liseuse"
"Eurydice Blessée"
"Lac en Italie"
"Les Hauteurs de Surènes"
"Silene"
"Jeune Fille Grèce a la Fontaine"
"Le Chemin de Coubron"
"Le Pêcheur au Filet"
"The Wreath"
Rousseau "Fontainebleau"
"Marcé dans les Landes"
"Paysage"
"Twilight—Jean de Paris"
"Le Col de la Faucille"
Millet "La Femme au Rouet"
"The Shepherdess"
"Pâturage dans la Montagne"
"The Shepherdess and her Flock"
"Les Falaises de Gruchy"
"A Normandy Milkmaid"
Diaz "Paysage a Fontainebleau"
Dupre "Le Paysage"
"Marine"
"Paysage, Soleil Couchant"
"The Oak by the Pool"
Troyon "Femme en Normandie"
"Pâturage en Normandie"
"Le Bac"
"Cattle at Pasture"
Courbet "Paysanne gardant ses Vaches"
"Le Chateau d'Ornans"
"Les Roches Noires"
"Le Coup de Vent"
"Environs d'Ornans"
Ribot "Descente de Croix"
Puvion de Chavannes "St. Genevieve—Fresque du Pantheon"
"La Botanique"
"Le Faucheur"
Jongkind "Embouchure de la Meuse"
Lepine "Clair de Lune"
"Route de l'Abreuvoir"
Renoir "Tamaris sur Mer"
"La Noce Juive d'après Delacroix"
Delacroix "Les Convulsionnaires de Tanger"
"Esquisse de l'Orphée"
"Esquisse de l'Ovide"
"Ruth et Boaz"
"Lionne Couchée"
"La Perception de l'Impôt Arabe"
"L'Amende Honorable"
"Lion Mangeant"
"Lion et Lionne"
Descamps "Job et ses Amis"
"Joseph Vendu par les Freres"
"Le Chêne et le Roseau"
Bonvin "Les Confitures"
Boudin "Dunes a Berk"
"Bassin du Havre"
Constable "A Dell in Helmingham Park"

FRENCH DECORATIVE ART SHOW.

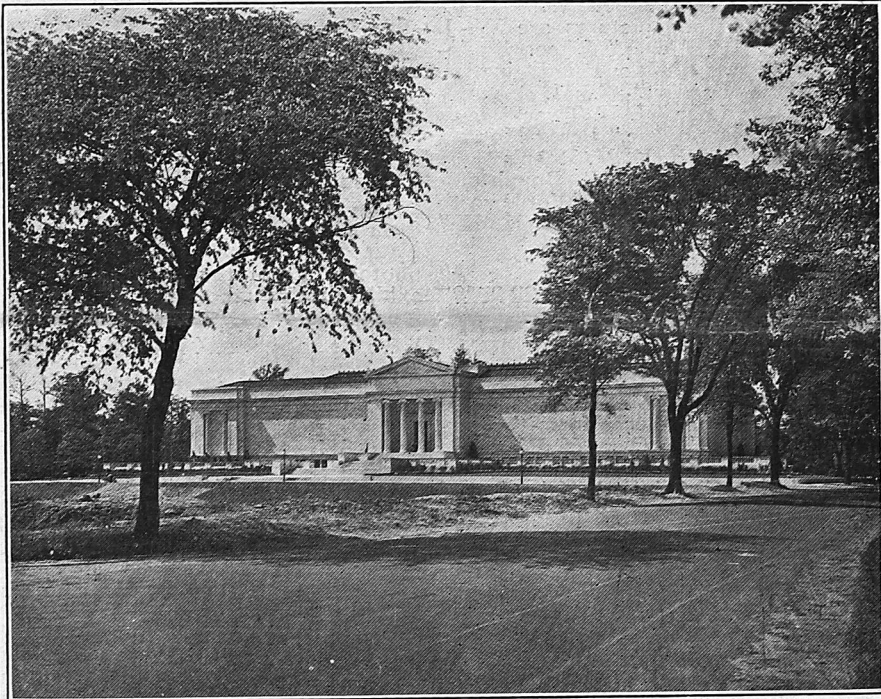
M. Jean Guiffrey, French commission to the Panama-Pacific Exposition, according to a cablegram published in the "American" June 7, announces that a permanent exhibition of French decorative art will be opened in New York in Dec. This, M. Guiffrey says, is an outcome of the popularity of the French art palace in San Francisco and is designed to increase the artistic ties, between the U. S. and France. The exhibit is to be completely changed every four months, and it is hoped to get all exhibits entered duty free, except such as may be sold to American collectors.

LUSITANIA MEDAL PRE-DATED!

One of the most interesting exhibits is shown by Mrs. Charles Greenough in the Anglo-American booth at the current Allies' Bazaar. It is a bronze medal struck in Berlin, to commemorate the sinking of the Lusitania, lent to Mrs. Greenough by a member of the British Admiralty. The date of the disaster, as shown on the coin, was May 5, 1915. The Lusitania was sunk on May 7 and this is held by the British authorities to be absolute proof that the Lusitania sinking was planned in Berlin, and that medals had even been struck to commemorate the deed before it had been committed, although the plans had miscarried to the extent of the ship being sunk two days later than scheduled.

Raymond Wyer to Go to War.

Mr. Raymond Wyer, director of the Hackley Art Gallery, at Muskegon, Mich., whose term expires in July, will then leave for England to tender his services to the British Government. He will be accompanied by his family and hopes to return to this country in the fall, and deliver a course of lectures on art.



NEW CLEVELAND MUSEUM OF ART

Opened June 6th.

PRINCETON HONORS WEIR.

At the Princeton Commencement this week, J. Alden Weir was given an honorary Master of Arts degree, and his name was presented as follows: "J. Alden Weir, master of arts; president of the National Academy of Design, repeatedly honored here and abroad, who studied under Gérôme, and is described as a painter of vision and refined distinction, ever improving in method and adapting the most modern technique with simplicity and safety, free from all tricks of affectation, to depicting noble conceptions."

PROTESTS STATUE DESIGN.

John Ross Key, an artist, and the oldest grandson of Francis Scott Key, has written an open letter of protest against the accepted design for the monument to be erected to him and the soldiers and sailors who participated in the battle of North Point and the attack on Fort McHenry. He claims that the design shows misconception of the spirit and intention of Congress and is void of the patriotic feeling it should express and perpetuate.

NOW THE "MAN WITH MANDOLIN."

The correspondent of the Sun, in a cable under date of June 12, understands that the Metropolitan Museum of Art has paid 6,000 francs (\$1,200) for a picture from an exhibition of the modernist school now being held at Mme. Bongard's ateliers entitled "A Man With a Mandolin."

Frick is of "La Clairon," the celebrated actress of the time of Louis XVI.

La Clairon was Claire Josephe Hippolyte Leyris de Latude, who was born in Flanders in 1723 and died in Paris in 1803. After her retirement from the Theatre Français in 1743, she became at 50 the favorite of the Margrave of Anspach.

SAYS WAR WILL SEND ART HERE.

A recent Associated Press correspondent from Berlin says: "The war probably will lead to the further transfer of Europe's art treasures to the United States, in the opinion of Prof. Wilhelm von Bode, general director of the Royal Museums at Berlin. Prof. von Bode gives several reasons: that the war is making a great increase in the wealth of many Americans, and that the breaking up of several of the great private collections in America, including that of the late J. P. Morgan, and the acquisition of many of their choicest pictures by public art museums, will tend strongly to develop the demand for good art works. Prof. von Bode says that in this way the public collections of New York, Boston, Washington and Chicago, together with dozens of cities not yet identified with art in an international sense, will become fully equal to those of European cities.

"This fresh demand for art works in the United States, Prof. von Bode says, will strike Europe at a time when people on this side will be forced to sell in order to get money to pay their debts.

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SCULPTURE SHOW AT BUFFALO.

The Exhibition of Sculpture held by the National Sculpture Society under the auspices of the Buffalo Fine Arts Academy, at the Albright Art Gallery, to open today, was the idea of the late Karl Bitter of New York. The president of the National Sculpture Society, Herbert Adams, the committees originally appointed by Mr. Bitter, composed of Adolph A. Weinman, Robert Aitken, and the director of the Albright Art Gallery, Dr. Cornelia B. Sage, wishing to carry out Mr. Bitter's wishes, decided to develop and present a real sculpture exhibition, not the usual affair in which the sculptors play but an incidental part. The exhibition is not a retrospective one; but its purpose is to give the public an opportunity to see a collection of contemporary American sculpture of the very highest order. The only works of deceased sculptors shown are those of Mr. Bitter, and one or two others who have died since the exhibition was first proposed.

The collection consists of original works of sculpture in all its branches: Medals, plaques, small and large sculptures in bronze, marble, plaster and other materials; wood and ivory carving, objects of sculpture in precious metals, portraits, allegorical statues and works of decorative or monumental character. Nearly all works of importance shown at the Panama-Pacific Exposition, amounting to four hundred in number, are included and in addition five hundred made since the Exposition by American sculptors of note, have been gathered for the occasion.

Besides all the work accomplished by the general committee, Adolph A. Weinman and Robert Aitken have done Buffalo and the Albright Art Gallery a great service, in giving three weeks of their valuable time and in coming to the Albright Gallery to install this great display.

The Albright Gallery and the grounds are finely adapted to the display. Those connected with the exhibition feel especially indebted to the Buffalo city officials who generously co-operated in giving the use of the park for the display of monumental and decorative examples.

ART AT ALLIED BAZAAR.

American artists who have contributed works to the Art Gallery of the Allied Bazaar, now in progress at the Grand Central Palace are Luis Mora, Henry S. Hubbell, Clark Voorhees, Dodge McKnight, George E. Browne, Arthur Crisp, E. Potthast, H. G. Dearth, Philippe Boileau, Elliot Daingerfield, J. A. Weir, Jules Turcas, Wm. A. Coffin, M. J. Rougeron, D. Lockman, C. Warren Eaton, Wm. Walker, H. R. Butler, Bolton Jones, Louis Brackevell, Francis Jones, G. H. Smillie, A. Powell, R. W. Van Boskerck, Charles C. Curran, H. Prellwitz, Walter Griffin, André Castaigne, Edith Prellwitz, Charles Cottet and John Fallinsbee.

Charles Duvent, the well-known French artist, has on exhibition a series of water-colors, splendidly executed and with much feeling. Each subject represents a scene in the present war, and the ruins of many beautiful cities.

Etchings at Kennedy's.

A fine display of some 40 etchings by Charles E. Platt, largely scenes on the New England coast, is on view at Kennedy & Co.'s, 613 Fifth Ave. They are all early proofs of the plates.

American Paintings at Knoedler's.

The ninth annual summer exhibition of American paintings, at Knoedler & Co., 556 Fifth Ave., is an attractive one, consisting of 49 works. Particularly notable are an 1861 Inness "Medfield, Mass." C. T. Chapman's "The East Indianman," G. de F. Brush's figure of an Indian "In the Dark Forest," J. A. Weir's "The Old Sentinels of the Farm," Paul Dougherty's "Late Afternoon," John S. Sargent's "A Tyrolean Crucifix," J. H. Twachtman's "Morning Glory, Yellowstone Park," Lilian Gent's "Ile des Nymphes," Douglas Volk's "The Dawn," W. Sartain's "Yon Craggy Height," Gari Melcher's "Summer Home," Emil Carlsen's "Old Sycamore," H. R. Butler's "A Foaming Sea in Sunlight," H. W. Ranger's "Twin Trees, Rathburn Pond" and F. S. Church's "The Flamingoes."

Summer Show at Montross's.

At the Montross Galleries, 550 Fifth Ave., there has been arranged a summer show to remain through the month, of works in oil, watercolor and pastel, by American painters, many of whom are noted for their advanced tendencies. George Bellows is represented by a striking figure of a young girl with a pink veil; E. Daingerfield has an effective moonlight on hay ricks. A breezy scene with boats on a bay is by Reynolds Beal, while a pointillist scene in an orchard is artistically handled by James Prestor. "Wisteria" is a decorative garden effect, with a girl and parasol, by Karl Anderson. Among others represented are Ben Foster, Eugene Higgins, A. Schilling, J. A. Weir, C. B. Hartman, Allen Tucker, H. C. White, Horatio Walker, John Lafarge, Max Weber, T. W. Dewing, D. W. Tryon, Gifford and Reynolds Beal and Jerome Meyers.

Retrospective Display at the Arlington.

The Arlington Galleries, 274 Madison Ave., have on an interesting retrospective exhibition of American art. Notable among the 60 odd pictures are W. J. Hays' "The Third Alarm," Theo. Robinson's "The Home of Monet," Irving R. Wiles' "In the Garden," C. M. Young's "The End of the Lane," J. H. Twachtman's "Venice" and "River Scene," Percy Moran's "Divided Attention," F. K. M. Rehn's "The Approaching Storm," G. H. Boughton's "Scene on the Upper Hudson," Wordsworth Thompson's "Conway Meadows, N. H.," Winslow Homer's "The Zouave," William Hart's "In the Scottish Highlands," K. van Elten's "The Sunlit Valley," F. Hopkinson Smith's "A Glimpse of Venice," F. B. Williams' "The Old Oak," and Samuel Colman's "Towboats on the Hudson."

Pictures at the City Club.

A dozen American pictures form the current display at the City Club, 55 W. 44 St. Included are F. C. Frieske's "The Garden in October," Ivan G. Olinsky's "The Pot of Basil," F. J. Waugh's "Heavy Surf," Max Bohm's "Bread upon the Waters," C. W. Hawthorne's "The Market Woman," James Knox's "Central Park," and examples of Carroll Brown, R. M. Shurtleff, W. H. Howe, Ben Foster, W. G. Bunce and C. F. Ryder.

Stage Settings by John Wenger.

There have been added to the current group display of American paintings, at the Folsom Galleries, 396 Fifth Ave., three decorative models of stage settings by John Wenger. The principal one is arranged for dancing and the others for a concert and an out-of-door entertainment.

Montclair's Exhibition.

The summer exhibition of paintings by artists of Montclair and vicinity which is open to October at the Montclair Museum includes works by F. B. Williams, F. J. Waugh, C. W. Eaton, George Inness, Jr., H. R. Poore, W. J. Baer, T. R. Manley, James King, W. N. Hasler, G. Cimiotti, R. Sloan Bredin, W. J. Aylward, W. Couper and R. H. Couper.

NEWPORT ART ASSOCIATION.

The fifth annual exhibition of the Newport Art Association will be held in its galleries in Touro Park, July 11-25. Works will be received July 1. The Jury of Selection and Award consists of William Cotton, John Elliott, Robert Reid, Helena Sturtevant and Gertrude V. Whitney.

BITTER'S STATUE OF ABUNDANCE.

A graceful and unconventionally posed bronze statue of "Abundance," by the late Karl Bitter, has recently been placed on its pinnacle atop the large Pulitzer fountain, on the Plaza opposite the Fifth Avenue and 59 St. entrance to Central Park. The nude female figure, which is the last work of the sculptor, bends slightly to carry the basket of the fruits of the earth, which it seems about to empty. That the work satisfies the eye and the understanding at the height at which it is placed, betokens no mean artistic achievement.

WASHINGTON ON THE ARCH.

A dignified marble statue, heroic in size, of Washington in uniform by Herman A. MacNeill, has been placed on the eastern pedestal of the arch in Washington Square. As a background at either side of a shield the hero is flanked by figures of Fame and Valor. A second group showing Washington as President will be placed on the western pedestal.

NEW YORK'S INDIAN MUSEUM.

A plot of ground at the northwest corner of Broadway and 155 St., has been presented to the Museum of the American Indian, by Mr. Archer M. Huntington, one of the Council of the adjacent American Numismatic Society, with the understanding that a suitable building will be erected within a short time conforming architecturally with the group already existing in the block bounded by 155, 156 and Broadway, and erected through the same gentleman's interest and including the structures of the Numismatic, Hispanic and Geographical Societies. The new building will have a frontage of 65 feet, will be four stories in height and will be occupied by the collection of Indian relics formed by Mr. George G. Heye, valued at \$500,000 and including 400,000 specimens. The museum will be devoted to solving the mystery of the origin of the prehistoric races of the Western Hemisphere.

ALEXANDER MEMORIAL MEETING.

A memorial meeting, in honor of the late John W. Alexander, was held at the Fine Arts Building on May 28. Resolutions were approved, for a permanent memorial in the form of a bronze tablet to be placed in the National Academy, for a collection of photographs of the painter's works, to be exhibited throughout the country, for the foundation of an Alexander medal, and urging further activity in the project for a building for the United Art Societies. The speakers were John G. Agar, president of the National Arts Club, Commissioner of Education, John H. Finley, John Drew and Cass Gilbert.

JOAN OF ARC MEDAL.

A medal in honor of the memory of Joan of Arc by Allan G. Newman, a young American sculptor, has been issued by the Circle of the Friends of the Medallion. This work of medallist art, the twelfth for which the Circle is responsible, bears upon the obverse a profile portrait of the Maid of Orleans, and upon the reverse a symbolic figure of France, with appropriate inscriptions on both sides.

MORGAN LOAN EXH'N CLOSED.

The exhibition of the Morgan loan collections closed May 29 at the Metropolitan Museum prior to the removal of the large number of objects that have been sold. Besides what has been given to the Museum, valued at some \$10,000,000, it is thought that \$15,000,000 worth of objects will remain on view.

Award of Municipal Art Society.

The Municipal Art Society, according to its bulletin, has awarded the prizes in its recent competition, at the Society of Beaux Arts Architects, for an elaborate naval reviewing stand, as follows: First prize, Robert Pallesen; medals, R. K. Harris, H. M. Kennedy, H. S. Kirschenberger, S. Y. Ohta, R. O. Derrick, R. D. Murray, E. E. Weihe and A. Brown, Jr.

The Cleveland Museum has purchased Theodore K. Pembroke's fine landscape "The Guards on the Valley."

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New York

J. W. ALEXANDER LEFT \$417,551.

The appraisal of the estate of John W. Alexander, filed Tuesday, amounted to \$417,551. The residuary estate of \$402,047 was given to his widow, Mrs. Elizabeth A. Alexander in trust, provision being made that it go, at her death, to their son, James W. Alexander, 2nd. Mr. Alexander pictures and studio furnishings were appraised at but \$6,884. His portraits of Thurlow Weed and Andrew Carnegie were appraised at \$510 each. Other valuations are "A Summer Day," \$400; "The Gossip," \$350; "Joseph Jefferson as Bob Acres," \$300; "The Butterfly," \$300; "June," \$300; "Mother with Baby on Sofa," \$250; "A Flower," \$250; "Study of Girl with Roses," \$250; "Study of Juliette Very," \$200, and "Portrait of E. A. A.," \$150.

WILLIAM WALTON'S WILL.

The will of William Walton, filed recently, bequeathed the Century Association a collection of his illustrated art and other works, published by George Barrie of Phila. These include "A History of Sculpture," "Mythology," "The Army and Navy of the U. S.," and volumes on the Paris Exposition of 1889 and 1900 and that on the Chicago Exposition of 1893, as well as a number of books by French authors translated by him. For rebinding the books \$100 is left. The executors are Carroll Beckwith and A. W. Calliston, Jr. Bequests are made to an aunt, Mrs. Robert Purvis of Norway, Pa., and Mrs. Carroll Beckwith, and the former receives the residue of the estate, if any.

Mrs. Gellatlys Art Collection.

An appraisal of the estate of the late Mrs. Edith Rogers Gellatly, wife of Mr. John Gellatly, filed June 5, showed that her collection of works of art was valued at \$118,712. Among the paintings and their appraised values are: H. D. Martin "Wild Coast Near Newport," \$8,000; Piazzetti "The Magic Mirror," \$3,500; J. F. Murphy "Landscape," \$3,000; J. W. Dewing, "La Peche," \$3,000, and A. H. Thayer, "In White," \$2,500.

"STARYÉ GODY"

(PAST YEARS)

A Monthly Magazine of Ancient Art

1916—TENTH YEAR

The text of "Staryé Gody" being in Russian, all titles and references are provided with French translations.

All copies from 1907 to 1913 are out of print.

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P. P. WEINER, Founder and Director

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THE FINE ARTS TRADE JOURNAL

The only organ of the trade in the United Kingdom. Annual Subscription 5/- post free to any part of the world.
CHIEF OFFICE: 13 BUCKINGHAM STREET, STRAND, LONDON, W. C.

BOSTON.

With the gradual dispersal of the artists to the country and seashore studios—for every self-respecting Boston artist "has one"—an academic hush has settled over the city. Aside from a peep into the studio of Bela L. Pratt to view his completed statue of Nathaniel Hawthorne, destined for Salem, one has for contemplation only drawings of the old masters, bought from the income of the Francis Bartlett fund, shown at the Art Museum. In viewing these drawings, one is constrained to believe that the Museum has made a discriminating purchase.

Meanwhile, the Museum School has been making a creditable showing of its pupils' work. A little ripple of genuine excitement was aroused by the discovery of young Mr. Ercole Cartotto's advanced and workmanlike productions, displayed in the master's studio of the school. Some of the portraits which Mr. Cartotto showed, although marked unfinished, "got over the footlights" in a remarkable way. But the young artist pulled off his biggest success with his silver-point drawings. Silverpoint portraits, as one knows, are again coming into vogue. The young man's handling of this difficult medium has revealed in it possibilities which one did not know it possessed. The painting and sculpture classes of the school showed a high average quality. Especially noteworthy in the department of design were Miss Lucy Conant's designs for stained glass windows, with their admirable richness and sparkle of color.

Reverting for a moment to Mr. Pratt's model for the statue of Hawthorne, one notes with pleasure that he has succeeded in realizing the dual personality of his subject—the practical, forceful side of the novelist's nature, combined with his dreamy idealism. The likeness is based on a photograph taken in the sixties, and the novelist is represented, hat in hand, and seated on a rock by the seashore, gazing intently seaward, there being a tradition to the effect that Hawthorne was in the habit of doing this at twilight, while planning his romances. Mr. Pratt is also at work on a large figure of Alexander Hamilton, commissioned under the Ferguson bequest for Chicago.

Again, apropos of matters academic, the Museum has just received another valuable gift from Mrs. W. Scott Fitz—a little Italian primitive of the Crucifixion, attributed to Lippo Memmi, who died in 1357. The picture shows Memmi's greatness as a painter. In its tragic seriousness and intensity it is as interesting a specimen as is the joyous Madonna by Fra Angelico which Mrs. Scott presented to the Museum in 1914.

John Doe.

TOLEDO.

The transient exhibition at the Toledo Museum is composed of 85 paintings by American artists. This exhibit will hang through August. Six prize winning canvases are included in this collection, and many of the artists represented have never shown in these galleries.

Mr. and Mrs. Harvey A. Bromley of Toledo have presented to the Museum a group of pencil drawings and sketches by the late Frank C. Bromley, a painter of much promise, who died in 1890 in his 30th year. At the age of 19 he was the youngest American to have his paintings exhibited by the Paris Salon. He studied with Messonier.

John F. Carlson's magnificent winter landscape, "Woodland Repose" that has been on exhibition at the Mohr galleries, was purchased by Dr. Julius Jacobson for the Museum. The members of the Art Klan, who have been located in the Nasby tower for the past four years, have outgrown their tower studio.

Frank Sottke.

Edward I. Farmer

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Invites attention to the recent arrival of a particularly fascinating collection of

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The collection of Jade objects and objects carved from other semi-precious stones includes several specimens of

GREAT IMPORTANCE.

CHICAGO.

Although the art season is waning, the Art Institute and the galleries are exhibiting recently installed works—and the Institute is promising especially interesting loan-collection shows during the summer with occasional special assemblages and one-man presentations. The annual show of the work of the Institute's students is now shown in several galleries, and an unusual number of excellent examples are on the walls.

The University of Chicago is having a show of French impressionists, the grouping arranged by Richard Offner. Cazin, Manet, Renoir and Monet are exemplified in some of their best work. There is also a group of paintings by Whistler. This is the first of a series of loan collections from private galleries which the University has arranged for.

The Artists' Guild is featuring paintings and prints by Gustave Baumann, Alfred Juergens, Mary Butler and Leo H. Roecker. At the Anderson Galleries there is a collection of paintings by Sydney Adamson, an English artist. There are scenes from Constantinople, Russia, Tangier and Algiers in oils; and of Turkey, Odessa, and Tangier, in watercolors. In the collection are ten good portraits.

The unusual collection of "Lincoln" pictures, in painting, etching, and drawing at Young's is attracting throngs of transient

PHILADELPHIA.

In order to afford to the parties interested an opportunity of passing judgment, upon the plans of the proposed Art Alliance Building, designed by Hess, Cram & Ferguson of Boston, and which the projectors expect to occupy a location opposite Rittenhouse Square, copies have been sent to a number of the leading art, musical and literary societies in Philadelphia, who will most probably make the building their headquarters. A model, prepared from the architects' plans has been on public view for some weeks past at the "Today and Tomorrow Exposition" in the Commercial Museum. This model shows a building seven stories in height, giving on the Walnut Street front, by an open court surrounded by an enclosure of buildings two stories in height, triple gabled and half-timbered in Elizabethan style over the main entrance and treated as an arched cloister on the inside, running around the court.

A main auditorium seating about one thousand persons, a smaller one for chamber music, a ball room, a skylighted art gallery and a restaurant is provided for in the plans. It has been announced by the committee in charge that last week a total of \$100,000 had been received from members or conditionally subscribed and that since then, additional subscriptions of \$65,000 have been acknowledged.

In aid of the building fund there will be



"ST. VERONICA" TAPESTRY

Sold to Mr. Philip Lehman by P. W. French & Co.

visitors in the city as well as local admirers of portraiture. These, with the Blakelocks, Bundys, and other paintings by American artists provide scope further enjoyment.

The Palette and Chisel Club shows groups of paintings by members, with prints by George Wentworth. The Reinhardt Gallery is attractive with an assemblage of European and American works.

Elizabeth Gibson is busy with her commission of murals for the Lake View High School. Nellie V. Walker is in her Midway studio modelling two commissions in sculpture. She will soon go to her studio in the artists' colony at "Eagle Nest," on Rock River, this state, where Lorado Taft, Ralph Clarkson, Charles Francis Brown, Oliver Dennett Glover, and other painters and sculptors have summer cottages.

H. Effa Webster.

BALTIMORE.

Art students of Baltimore have an unusual opportunity for continuing their studies into the vacation period, the Maryland Institute for the first time in its history having opened a Summer School.

This proceeding is in line with that a few years ago of the Johns Hopkins University and the Peabody Conservatory of Music and was adopted in response to many requests. The enrollment is surprisingly large and the indications are that the experiment will prove a complete success.

C. Y. Turner, director of the Institute, is in charge of the Summer session and its faculty consists of members of the regular staff. It will continue for a month or six weeks.

W. W. Brown.

The Gorham Foundries

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MR. LEHMAN'S "ST. VERONICA."

The exceedingly beautiful and valuable "St. Veronica" tapestry from the Morgan collection, reproduced on this page, which Mr. Philip Lehman, one of the most cultured collectors of N. Y. has recently acquired from P. W. French & Co., 6 E. 56 St., is ascribed in its design to Quentin Matsys. It originally formed part of the famous collection of Lord Sackville at Knole Park and is thought to have been made in Brussels, at the opening of the XVI Century. The same artist is said to have designed the very similar work "The Mass of St. Gregory," which figures in the Spanish Royal collection. The tapestry, woven in gold and silk and wool, is 11 feet high by 11 feet 1 inch wide and has a late Gothic border of fruits, flowers, foliage and birds. The subject shows how the Roman Emperor Vespasian was cured on kneeling before the sacred handkerchief of St. Veronica, on which the face of the Savior had been miraculously reproduced after its use, while bearing his cross at Calvary. This tapestry is held to be third in importance of those which originally formed the Morgan collection.

PROVIDENCE.

Although the art season is about closed, there is still much activity in local galleries and studios. At Tilden & Thurber's, paintings by W. C. Fidler are on view, consisting of twenty-one examples. The collection affords an excellent opportunity for study of the work of this painter who belongs to the period of Inness and Wyant.

At the Prov. Art Club, a memorial exhibition of work by the late W. Staples Drown is on to October.

Over one hundred paintings are hung, embracing several important loans and a large number from the estate.

"Moonrise at Tewkesbury," loaned by the Prov. Art Club and "An Irish Lane," loaned by Frank L. Pierce, are excellent examples. Other important canvases are "Village at Evening" and "Harvest Moon," very delicate and subtle in feeling and typical of the artist who loved to paint the long English twilight hour. The collection includes many of the English and Irish cottages, and a number of landscapes painted in Florida.

The Prov. Water Color Rotary Show is still at Danielson Conn. and a subscription fund is being raised for the purchase of a painting for the Danielson Public Library. A painting by Clara Maxfield Arnold has also been purchased from this exhibition. George A. Hays has sold his large pastoral canvas with cattle entitled, "Distant Hills."

W. Alden Brown.

A GUIDE TO N. Y. ART.

Miss Florence Levy has edited and published a valuable little illustrated "Guide to the Works of Art in N. Y. City." There are maps for location, and among the illustrations are a number of works in the Metropolitan and Brooklyn Museums. The art buildings are also pictured. Miss Levy writes of the Metropolitan Museum, Miss Helen Greenleaf of that of Brooklyn, and W. B. McCormick of what can be seen "From the Battery to 59 St."

Eugène Castello.

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Brentano's, Fifth Ave. and 27th St.
William R. Jenkins, 851 Sixth Ave.
Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

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American Express Co. 11 Rue Scribe
Munroe & Cie 7 Rue Scribe
Student Hostel 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Foinet 2 Rue Brea

SPECIAL ANNOUNCEMENT
SUMMER ISSUES.

The AMERICAN ART NEWS will,
as usual during the summer, appear
monthly until Saturday, October 14
next, when the weekly issues will be re-
sumed, and a new volume will begin.

The remaining regular summer
monthly issues will be published on
Saturdays, July 15, August 19 and
September 15.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger,
Andrews-Canfield, and the Catholina Lam-
bert Picture Sales, is now ready.

NEW CLEVELAND MUSEUM.

It is greatly to be regretted that the
opening of the new Art Museum at
Cleveland, Ohio, should have fallen on
the same day, June 6 last, as that ap-
pointed for the first assemblage of the
Progressive and regular Republican
hosts for the Presidential Conventions
in Chicago.

This unfortunate clashing of dates,
and the natural devotion of space and
interest by the newspapers of the coun-
try to the Convention news, never of
more universal public interest, resulted
in the almost complete ignoring of the
Museum's opening by the press of the
country—as we have said, a most re-
grettable occurrence.

The same conflict of interest pre-
vented, or had something to do with
preventing, the attendance at the
Museum's opening exercises of the art
writers and critics—who it will be re-
membered were present in force and as
personal guests, at the opening of the
Toledo Museum some four years ago—
and whose presence there made the
Toledo Museum and its beauties known
to the general art public, as they would
not otherwise have been known.

Those Museum Directors, and the
few other collectors and art lovers, who
attended the opening of Cleveland's new
art Palace—were more than surprised
at its beauty and effectiveness of archi-
tecture—the loveliness and appropri-
ateness of its site in Wade Park, and
the taste and skill shown in the ar-
rangement and lighting of its galleries
—and especially by the size and import-
ance of the white marble structure—
which make it, if we are not mistaken,
the second only in size (for the Chicago
Art Institute and Pittsburgh Carnegie
buildings are not distinctively Art
Museum buildings), to the Metropoli-
tan Museum of New York, in the coun-
try.

The architects and the Director, Mr.
F. E. Whiting, deserve the greatest
credit for the designing and planning of
this new and most important addition
to American Art Museums and the
City of Cleveland is to be warmly con-
gratulated upon the possession of such
a structure and such an Institution for
the furtherance of art interest, not only
in Cleveland, but the country.

It has taken Cleveland, the sixth city
in population in this country, some
thirty years to fully awake to the im-
portance of local and national art edu-
cation and interest, and she has lagged
sadly behind Buffalo, Toledo, and even
some smaller cities of the West and
Middle West in this awakening. But
it has come at last, and in her new
Museum, Cleveland steps into the first
rank of American cities whose citizens
have learned that art education and cul-
tivation must be provided for by any
city which does not wish to remain
crude and provincial, in tone and at-
mosphere, as far too many mid-West-
ern and Western cities so remain today.

The illustration on the first page will
give a good idea of the dignified and
inspiring character and effect of the
new Museum, and our correspondent's
letter, in another column, reviews brief-
ly the remarkable display of art works

—some owned by the Museum and
others assembled, through loans, by Di-
rector Whiting, which signalizes the
opening of the Institution. In a later
issue we hope to describe the new
Museum more fully, as well as its con-
tents, but meanwhile we again con-
gratulate Cleveland and its citizens on
their Museum, the generous donors of
the funds which enabled the building
to be completed, and of the treasures
which it contains, and lastly the archi-
tects and the Director, on the fulfill-
ment in such measure of their long
labors, hopes and desires.

CORRESPONDENCE

Trask vs. Laurvik.

To the Editor, AMERICAN ART NEWS.
Dear Sir.

If the report of Mr. Laurvik's appoint-
ment as director of the projected San
Francisco Art Museum be true, I wish to
echo your lament. Your main objection
seem to be "nativistic," but Mr. Laurvik is
not only an alien but a sponsor for alienist
art. Unless he has completely changed his
point of view since he controlled most of
the exhibitions at the National Arts Club,
N. Y., and there eulogized the "aberration-
ists," his appointment would be nothing
short of a calamity. If Matisse were ap-
pointed director of the Metropolitan Mu-
seum it would mean to New York what the
appointment of Mr. Laurvik would mean
to San Francisco.

To place "Modernists" at the head of our
public art institutions is like putting in
charge of our great public hospitals, faith
healers who think the germ theory
"academic," antisepsis "Victorian," cleanli-
ness hypocritical, conscientiousness self-
righteous, devotion to duty fantastic.

Whether Mr. Trask has "played favorites"
or not I cannot say. He certainly made out
a good case for himself in his widely cir-
culated "retort courteous" to my critical ques-
tioning on the politics of art in 1914. But
were the worst true that has been said of
Mr. Trask, if he did "play favorites," it was
within the circle where all are deserving.
He never favored the purveyors of evil
dreams.

The fact that Mr. Laurvik is sincere, en-
thusiastic and a good fellow would not
mitigate the calamity of his appointment.

Charles Vezin.

New York, June 12, 1916.

OBITUARY.

Helena deKay Gilder.

Helena deKay Gilder, a painter of talent,
widow of Richard Watson Gilder, long
editor of the Century Magazine, died May
28, at her home in this city in her 70th year.
She was a sister of Charles deKay, a daugh-
ter of Commodore deKay and a grand-
daughter of Joseph Rodman Drake, author
of "The Culprit Fay." Mrs. Gilder studied
art in Dresden and afterwards at the Cooper
Union. It was at her home, where the
Authors Club also had its inception, that the
Society of American Artists was founded.
Flowers, portraits and ideal figure works
were the subjects she chose. Her two sons
are Rodman and George deKay Gilder and
her three daughters, Francesca and Rosa-
mond Gilder and Mrs. Dallas D. L. McGrew.

Charles Pryer.

Charles Pryer, banker and publisher, died
June 8, in his 69th year. His collection of
arms, armor and coins was one of the finest
in the country.

AMONG THE DEALERS.

Mr. C. T. Loo of Lai-Yuan & Co., 557
Fifth Ave., sails today on the Touraine for
Bordeaux and will return in October.

Mr. Georges Durand-Ruel, of 12 W. 57
St., sails for France June 24, on the La-
fayette.

Mr. Edward G. Kennedy, of Kennedy &
Co., has retired from active business and
is now travelling in the West.

Mr. Du Parc, of Chichon Brothers, will
sail for London with his family on the
Noordam, June 28.

Mr. Edward Brandus and family will sail
for Bordeaux, en route to Paris, on the
Lafayette, June 24.

A SILHOUETTE OF J. E. D. TRASK.

In the June number of Arts and Decora-
tion, the editor, Guy Pene Du Bois, pays
attention to former Director J. E. D. Trask,
of the Art Department of the Pana-Pac.
exhibition, as follows, under the head,
"Who's Who in American Art."

"We may have begun this strictly art de-
partment with a reference to politics a good
many times prior to this beginning. We
will probably do this wilfully again and
again. We will never do it again with so
much justice. Mr. John E. D. Trask, who
was Director of Art at the Panama-Pacific
Exposition, is only equaled by his best
friend, Mr. E. W. Redfield, as a politician
in American art."

* * *

"Mr. Trask talks a little or a lot, depend-
ing upon the person addressed, in the same
manner that Mr. Redfield plies his brush—
we mean broadly and calmly. Great art-
ists have souls too sensitive to maintain a
comforting spirit. Mr. Trask, because of a
sedate wisdom, knows that material success
and sensitiveness are not synonymous. Lack-
ing nerve we may be sure that nerve will
never fail us. Mr. Trask goes ahead. The
talk about him, and there is always some,
bothers him a little. He is not overfond,
among others, of Mr. James B. Townsend.
However, there is no need to rake up either
old grudges or old magazine articles. The
past is past. Mr. Trask can smile in a large
way and does, not infrequently, though we
have seen that smile contract a little. But
that is a secret so difficult of verification
that it need go no further.

"He was once American Commissioner at
an exposition, to which Americans were in-
vited to send pictures, at Buenos Ayres. Mr.
Redfield must have been awarded a prize
there, too. The pictures were somewhat
late in returning to their rightful owners.
Buenos Ayres is not especially near to those
art centers of the United States inhabited
by its painters. Some of them were more
put out by the delay in the return of their
pictures than by the wear and tear coinci-
dent with the distance they (the pictures)
had traveled. Artists have strange souls.
If Mr. Trask has a soul, it is not more evi-
dent than the one so completely hidden be-
neath the bronze form of the statue of Will-
iam Penn with which he has one or two
other things in common.

"Artists tell us that when he visits their
studios in the capacity of judge, to select
their pictures for exposition he reminds
them of Mr. Daniel Garber (who should live
at New Hope if he does not) in the same
capacity. We have never met Mr. Daniel
Garber in any capacity. We hope—no, this
is really quite ridiculous. Artists with re-
spect to their own works are always radi-
cals, and radicals are always more wrong
than mugwumps. Besides, if what they say
is true, it would turn a fact into an illusion,
a truth into a farce; we cannot lend our
ears to the babel of the innocents, to the
prattling prejudice of painters. There is
conviction to be rooted out of a calm smile,
solace in the breadth, be it only of waist,
of a large man. We prefer to believe that
the expositions over which Mr. Trask pre-
sides are representative. We cling to our
books of fairy tales, continue to believe in
Santa Claus—do not tell us that he is a Ger-
man atrocity.

"Mr. Trask, like his friend, Edward W.
Redfield, is a great politician. Mr. Redfield
hung a room with his own pictures at the
Panama-Pacific International Art Exposi-
tion. Mr. Trask did more than that, he
hung the entire exhibition. It may be that
he is the greater politician. We do not
know. We cannot in any case see that to
be a politician in art or elsewhere is neces-
sarily to be wicked. It is said that if Mr.
Trask had not possessed himself of a cer-
tain father-in-law, and of mastery of the
game of politics, art circles would never
have heard of him. But that also is ridicu-
lous. Without a commission from the Pope
would Raphael have painted the Sistine Ma-
donna? Perhaps, but at least it would have
had another name."

NEW LAFAYETTE MEMORIAL.

The Municipal Art Commission has ap-
proved of the monument to Lafayette pro-
vided for by the will of Henry Barteau, de-
signed by D. C. French, and to be set up
at the Ninth Street entrance to Prospect
Park, Brooklyn. The memorial, shortly to
be unveiled, shows Lafayette in Continental
uniform on a bronze tablet in bas-relief.
He stands by his horse, which is held by a
negro groom. The figures are of life size
and at either side of the tablet will be two
granite seats.

Mr. Charles H. Graff, until recently man-
ager of the Katz Galleries, which passed
with an auction sale last month, has become
associated with Kennedy & Co., of 613 Fifth
Ave.

A daughter was born to Mr. and Mrs.
James P. Silo, Jr., the last week in May.

LONDON LETTER.

June 6, 1916.

A decision has at last been arrived at with regard to certain of the pictures left by the late Sir Henry Layard and which his family claimed to be "portraits" and so not to be included among those intended for the National Gallery. The Court of Appeal has now ruled that these are not "portraits" as meant by the terms of the will, and they will therefore pass into the possession of the nation. They include a Bellini, a Vandyck, and a Giorgione which is attributed by many critics (as most Giorgiones are) to Titian.

Another important addition to our national collections, is the Sargent portrait of Henry James. This has been bequeathed by the late novelist to the National Portrait Gallery with the proviso that should it not be accepted by the trustees, it is to be handed over to the Metropolitan Museum of Art in New York. As the portrait is one of great merit it seems unlikely that it will fail to find a home in England.

The Red Cross Sale's Effects.

The Fine Art Trade Journal, I observe, has seen fit to question the authenticity of the statements made in one of my previous letters regarding the slump in business experienced by the dealers subsequently to the Red Cross Sales at Christie's, and that they assert that they "would like to know the evidence on which the allegations are based!" There is no difficulty in satisfying the wishes of this admirable publication, for the writer of the paragraph has but to prosecute a few enquiries on his own account in the neighborhood of Bond Street and St. James Street to have every statement made by me fully corroborated and even amplified. Indeed, the damage to the trade temporarily inflicted this year by the great sale at Christie's has, I am told on the best of authority, had an even greater effect on business than had that of last year. The proprietor of a well known picture firm complained to me the other day that the invitations to a show, sent out by him shortly after the conclusion of the sale, did not bring half a dozen persons to the private view, whereas a similar number issued on previous occasions had never failed to draw a crowd. This falling-off, he admitted, might be partially due to other causes but in his opinion the recent sale was for the most part responsible!

Famous Landseer Sells Well.

When it became known that the famous Barratt Collection was to be put up at Christie's this season, conjecture immediately became rife with regard to the probable price which would be fetched by the various well-known pictures and "The Monarch of the Glen" in particular received no little discussion on this score. It was largely predicted that a colossal fall in value was to be witnessed in regard to the Landseer, for at the present moment it is the fashion to decry this artist's achievements and to vote them as belonging to the obvious and out-of-date. Anticipation was, however, hardly realized, for bidding commenced at 2,000 gns. and did not finish until 5,000 gns. had been offered by Sir Thomas Dewar. This price, although it represents a decrease of 1,900 gns. on that paid by Mr. Barratt at the Cheylesmore Sale in 1892, was exceedingly satisfactory for it happens that this was the price which its late owner prophesied would be fetched whenever the picture should be put up at auction.

Italian Etchers' Show.

The Italian "Associazione Italiana Acqua-fortisti e Incisori" who represent the foremost engravers and etchers in their own country, have been invited by the Royal Society of British Artists to exhibit in the Spring Show and the largest of the Suffolk Street rooms has been accordingly given over to their work. In this instance the Italian craftsmen are represented by work of the highest degree of technical dexterity and ample evidence is given of their capacity for breadth of handling and of their capability for bold and definite treatment of the themes chosen. But further praise it is not possible to give, for there is a general lack of personality in the exhibits and one would even have felt inclined to pardon a slight defectiveness in style if one might thereby have gained in general significance.

Quite an exceptional Sale Catalog, is that published in connection with the forthcoming sale at Christie's of Mr. S. E. Kennedy's collection of Chinese Porcelain the dispersal of which is to take place on the 21st and 22nd of this month. This catalogue contains, in addition to a number of photogravure illustrations, several reproduced in color.

An important event in July will be the sale at Hodgson's in Chancery Lane of a portion of the Broadley Library. There are many fine extra-illustrated works, including a number containing colored plates of particular merit. The second part of the sale is to take place in October. L. G.-S.

ITALIAN ART NOTES.

Rome, June 1, 1916.

At Ravenna, Austrian aeroplanes recently dropped bombs on the church of St. Apollinaris; fortunately, however, the church itself was not struck fully, the damage being confined to a part of the ancient portico. This damage, luckily can be repaired, thanks to the fact that a reproduction of the mosaics was made some time ago, and all the fragments of the ruined colonnade and materials of the mosaics are still there. One cannot say, therefore, that the injury is so very great; but how serious and irreparable it would have been if the bombs had fallen some yards further on and had struck the nave!

The General Director of Antiquities and Fine Arts, Comm. Corrado Ricci, in a recent interview, said: "One dared to call a barbarian the man who built this church, that Theodorico, who, dominating our country, strove to respect the Roman traditions and to act in conformity with Roman ideals. What would he say now if he could see this barbaric deed?"

The importance of this monument is universally known. Although it lost the mosaics of the apse a month after its construction, it still conserves the mosaics of the walls which, in addition to their artistic splendor, present a unique historical interest, owing to the fact of their uniting the Romanic work of Italian artists, with that of the Byzantines. The latter began their work on the church, immediately after its consecration by the Archbishop Agnello. The representations of the martyrs and Virgin on these walls are recognized as among the most notable and splendid creations of mediaeval mosaic art, and are, altogether, a marvel of decoration.

The well-known professor—Dominico Ficalbi of Arezzo, is now developing a great work on the celebrated frescoes in the choir of the church of S. Francesco, where Piero della Francesca has represented the "Legendo Aurea"—the Story of the Cross.

At Arezzo, they are making some remarkable restorations in the church of S. Domenico (A.D. 1200), as well as the picture of S. Maria della Pieve (1400); other restorations have been commenced on the magnificent windows of the Nunziata, painted by Guglielmo di Marsiglia; at Bologna the frescoes in the sanctuary of the Madonna of S. Luca; at Piacenza in the church of S. Francesco; at Cremona in the Vodri Palace.

Lately there was a notable discovery of a painting by Gian Domenico Tiepolo, as the result of some restorations, made by Prof. G. Faccioli, in the palace of the Countess Porto at Vicenza. This beautiful picture, representing S. Rocco, was found in an attic, and after being restored has been placed in the precious collection of this patrician family. The authenticity of this painting is also confirmed by Dr. G. Forolari, Director of the Royal Galleries of Venice.

Gion Dauli.

HORNE'S GIFT TO FLORENCE.

Milan, June 1, 1916.

Through the death of Herbert Horne, the distinguished English connoisseur and collector of Italian art, and author of numerous valuable works on Botticelli and other artists, the Italian Government has become the legatee of Horne's splendid palace in Florence, together with its valuable collection of old masters and works of art. In addition to painting and sculpture, Mr. Horne was a great student of architecture, and he was able to put his taste and knowledge to good advantage in the restorations which he had carried out on his own house in Florence, the palace attributed to Giuliano di San Gallo, at the corner of Via dei Fossi and Via dei Benci which he purchased some years ago.

The furnishing of this palace, and the arranging of his art treasures in the various rooms, was still under way at the time of his death. It was his wish that the labor to which he had dedicated his life and his fortune should not be in vain, and he, therefore, left the palace and its contents to the Government on the condition that the foundation should bear his name and that the collection should serve as a sort of museum for the study of art-history. Horne bequeathed his entire wealth in Florence to the Government for the maintenance of this foundation, and the residue of his estate in England, the interest of which was to be enjoyed by his brothers during their lifetime, is to be devoted to the same end. The legacy consists of a very large collection of paintings, majolica, bronzes, drawings, etc., of inestimable value. Amongst the drawings there are some by Raphael, Rubens, Vandyck, Tiepolo, Salvator Rosa, etc.

Gian Dauli.

ART AT SAN DIEGO EXPOS.

The recently rehung gallery of Fine and Applied Arts of the Southern Cal. Building at the Panama Cal. International Exposition at San Diego has 75 canvases, chosen out of a possible three hundred, submitted by the resident representative artists of the Southwest, and passed by a jury composed of five members from the Cal. Art Club of Los Angeles, the largest organized Art Association in southern Cal.

Among the landscapes are excellent examples from the brushes of William Wendt, Benjamin C. Brown, Hanson Puthuff, L. H. Sharp, Detlaf Samman, Maurice Braun, Franz Bischoff, Carl O. Borg, Carl Yens, Aaron Kilpatrick, Gerald Cassidy and other members of the Cal. Art Club. Portrayals of Indian life are shown by Joseph H. Sharp, Cal. flowers by A. H. Valentein, Marines by Miss Charlton E. Fortune, Detlaf Samman and Frank W. Cuprien, and portraits and figure works by Jean Mannheim, Helena Dunlap, Donna Schuster, Guy Rose and John Rich.

Sculptures are shown by Julia B. Wendt, Maud Daggett, Elizabeth Edmond, Annetta J. St. Gaudens, Andrew Bjurman, Caspar Gruenfeld, Marco Zim, and Edna Schofield, and miniatures by Mabel Packard, Alice Lodovici, Mary Harland, Mrs. Laura M. D. Mitchell, Rosa Hooper, and Mary Benton of the Cal. Society of Miniature Artists, and Minerva Chapman, formerly president of the American Society of Women Artists, Paris, France.

In the Applied Arts section are textile fabrics, designed and executed by Mr. and Mrs. Ralph Johnson, craft jewelry by Mr. and Mrs. Douglas Donaldson, Rose Connor, and Mrs. Fred Bacon; wrought copper by Pelee Didier, Adolph Lesovsky, and repousse portraits by Adolph Feil.

Interesting pottery comes from Frederick H. Rhead of Santa Barbara and Cornelius Brauckman; decorative tiles from E. A. Batchelder of Pasadena; and hand illumined parchments by Robert Wilson Hyde.

The curator of this gallery is Mrs. Maude Deverell Foster, formerly of Chicago.

CONNECTICUT ART NOTES.

The portrait of the late J. Pierpont Morgan, by Carlos Baca-Flor, which has been in the artist's hands for some time, undergoing restoration, was recently rehung in the Morgan Museum in Hartford. The picture had become affected by the severe heat a few summers ago and was removed from the wall after the nature of its injury had been made known to the directors by James Britton, while on a visit to the museum. The tar color used by Baca-Flor had "run" during the excessive hot spell.

The historic Webb house of Revolutionary fame is being decorated with mural paintings of Revolutionary scenes by Paul Korder, Louis Donlon and Edwin Yunk of Hartford. The famous homestead was purchased some time ago by Wallace Nutting.

Recent exhibitions in Hartford have included those of Oscar Anderson's marines at the Athenaeum Annex; A. E. Jones's landscapes and I. F. Wenworth's cattle-pieces at their respective studios, and William Bradford Green's paintings at the Wiley Gallery.

HOE ART APPRAISED.

An appraisal of the estate of Robert Hoe filed June 7, valued his etchings, engravings and other prints at \$34,524, objects of decorative and industrial art, \$78,072, paintings, \$152,540, Japanese and Chinese pottery \$167,930 and objects of European art, not including paintings and statuary, \$395,712. Five tapestries were valued at \$15,000 and clocks and barometers at \$24,340. The sale of the library, at the American Art Galleries, netted \$1,910,610.

ART WORLD WEDDINGS.

Clarke-Ferguson.

Miss Elsie Ferguson, the actress, was married Wed. at the St. Regis to Mr. Thomas Benedict Clarke, Jr., banker and son of Mr. T. B. Clarke, the well-known collector of American and Oriental art.

Haggin-Roche.

Ben Ali Haggin, who recently inherited some \$10,000,000, married early in the month Miss Helen Roche, long popular on the stage as Bonnie Glass. This is his second marriage.

Ely-Weir.

Miss Caroline Alden Weir, daughter of Mr. and Mrs. J. Alden Weir, was married on June 7 in the Church of the Ascension to Mr. George Page Ely of Old Lyme, Conn.

PARIS LETTER.

Paris, June 5, 1916.

In spite of the fact that Europe is bleeding, as it were, at almost every pore, people continue to die peacefully in their beds; instead of on the battlefield. Some sales of collections of art objects and curios that have taken place at the Hôtel Drouot of late make one doubt that France is being so greatly impoverished by her dreadful ordeal as many have supposed. The estate of Madame Emile Gaillard has yielded some extremely notable prices. A small piece of Flemish tapestry of the XV century, representing the procession of the Magi, fetched \$8,500, double the minimum price demanded. A large Faenza plate of the XV century, bearing the arms of the great Mathias Corvin, King of Hungary, and made expressly for him, was sold for \$5,650. Twelve years ago this piece, at a public sale, was adjudged at \$10,200. A basin of Valence faience of the XV century, for which \$3,000 was asked, fetched \$6,800. The highest price brought by a painting was \$6,160 for "The Turkish Butcher" by Decamps. It was sold in 1904 for \$9,700. The same artist's "Flight into Egypt," which was sold for \$3,700 in 1904, brought \$1,500, and the "Blond Enigma" of Ricard (the head of a young girl), \$2,500, just half its valuation in the last decade.

Art for the Mutilated.

Re-education of the mutilated soldiers, with the object of opening new ways of livelihood for them, and—what is more—of giving them a new interest in life, has taken very largely an artistic direction. All of the poor fellows, who possess the least artistic talent, are pushed zealously along this road, and some of the results of this patriotic and philanthropic effort, are already quite wonderful. An exhibition now in progress is proving very successful. Several of those who have contributed to it like André Jacques, for instance, who has lost his right arm, were already well known before the war.

More important, of course, from the esthetic point of view, is the exhibition at Georges Bernheim's new gallery in the rue La Boétie of pictures and sculptures by many of the foremost artists in France for the profit of the association known as the "Foyer du Soldat Aveugle"—the "Blind Soldier's Fireside." Three well-known American artists, Walter Gay, Julius Stewart and Eugene Paul Ullman, are among the exhibitors. Mr. Gay's subject is the hallway and staircase of the Longfellow mansion at Cambridge, and it is certainly one of the best pictures that he has ever painted. Mr. Ullman's still-life is slightly aggressive in coloring, but decoratively charming. Mr. Stewart presents a carefully wrought portrait of an anonymous young girl. Roll, the president of the Junior Salon, shows also a very literal portrait of a young girl, with much greater sincerity and more decisive execution than are his wont. Rochegrosse has a "story-picture" of a most touching character, "The Pity of the Roses"—a blinded soldier, wandering alone in the garden of an infirmary, gropingly fondling the flowers that seem, with comprehending tenderness, to reach up tenderly to receive his caress.

Joseph Bail, Maurice Bompard, Paul Chabas, Raphaël Collin, Cottet, Flandrin, Victor Gisoul, Guillaumin, Harpignies ("the ever young"), Helleu, Jean-Paul Laurens, F. Lauth, Lhermitte, Claude Monet, Picasso, Renoir, Saint-Germier and Vuillard are all characteristically represented. What I said in a former letter about the freshening influence of the world's crisis upon the work of the elder painters is fully confirmed in this exhibition.

Again the Humorists.

The perennial Salon of the Humorists is again open, but this year, in spite of the most valiant efforts of the popular purveyors to laughter, it is rather sombre. The wit is mostly of the savagely mordant kind, at the expense of the foes of France, and the irony and sarcasm are so deeply felt that they border closely upon the sinister.

Still it should be said to the everlasting credit of French taste that there is little of the gross and vulgar in any of these assaults with pencil and pigment. There are a great many realistic war sketches, mostly battle-views and glimpses of life in the trenches or near-by. Steinlen depicts the arrival of soldiers in Paris on furlough, with his usual vigor and melodramatic expressiveness. The Alsatian satirists are conspicuous. islin shows the Kaiser in the guise of Lohengrin, drawn through a sea of blood by two swans whose beaks resemble those of Franz-Josef and the Bulgar Tsar, towards a shore where Death stretches forth fleshless arms to welcome him. Hansi covers the German types of face and figure with his usual ridicule. Some of the French artists rally their countrymen and their countrywomen who remain far from the real shocks of war upon their smug censoriousness towards those directing the fighting force of the nation. Abel Faivre is excellent in this sort of satire.

Eric Tayne.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)
"Of course, the real value of any work of art is in the thought. A noble conception lamely expressed is worth a wilderness of examples of watch-making art. This, however, is only a personal contention. There are plenty of others to take the other side. It is still the old argument: the poetic against the academic."

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"Art and Archaeology" for May.

With stories from the entire field of art, ancient and modern, profusely illustrated with full page typo-gravures, the May number of "Art and Archaeology" appeals to lovers of the beautiful.

Dr. Edgar J. Banks contributes the third of a series of articles on the "Seven Wonders of the Anvient World," the third "Wonder" being "The Statue of the Olympian Zeus." The first of the series of two articles on "The Sculptor Myron in the Light of Recent Discoveries," by George H. Chase has eight illustrations, and considers the "Discus-Thrower" (Discobolus). Prof. W. H. Holmes writes of "The Oldest Dated American Monument" ("A Nephrite Figurine from Mexico"), and of some "Guatemalen Pottery."

Mr. Dan Fellows Platt discourses on the seventh of his "Lesser Known Masterpieces of Italian Painting," the "Kneeling Angel" of Bernardino Luni, and there are many other interesting articles, notes etc.

Worcester Museum's July Show.

The Worcester Museum will have a special exhibition of pictures by contemporary English artists during July. The institution lately acquired by purchase "The Gale," by Winslow Homer; portraits of William Carpenter and Mary Carpenter, by Ralph Earl; "The Presentation," by Benjamin West; "Madonna and Child and St. John," by Francesco Francia; "Portrait of a Painter," by Vittore Ghislandi; eight pieces of Chinese porcelain from the J. P. Morgan collection; 25 engravings by St. Memin; Japanese prints by Hokusai, Hiroshige and others. Two gifts from the late Henry Wolf consist of proofs of his wood engravings of Gilbert Stuart's "Elizabeth Tuckerman Salisbury" and Hogarth's "Selina, Countess of Huntingdon."

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Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.
City Club, 55 W. 44 St.—Paintings by American Artists.
Daniel Gallery, 2 W. 47 St.—Summer Exhibition of Work by American Artists.
Ehrlich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.
Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings and Stage Settings by John Wenger.
Kennedy & Co., 613 Fifth Ave.—Etchings by Charles A. Platt.
Knödler & Co., 556 Fifth Ave.—Summer Exhibition of American Paintings.
Lewis and Simmons, 581 Fifth Ave.—Exhibition of Old Masters and Objects of Art.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.
Municipal Art Gallery—Exhibition of History of American Illustration from 1870 to date, to June 30.
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.
Room 322—Mezzotints from the J. L. Cadwalader Collection.—Chas. A. Munn Coll'n Early American Prints.—Stuart Gallery.—Henry Wolf Memorial Exhibition.
Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.

CALENDAR OF AUCTION SALES.

C. F. Libbie & Co., 597 Washington St., Boston.—Library of a Western Collector and law library of Col. Jonathan E. Pecker, June 22-23.
Scott & O'Shaughnessy, Inc., Collectors' Club, 42 St. Building.—Stuart W. Jackson and other books, aft. June 22.—Herbert W. Smith American Library, morning and aft., June 23.

NOTES OF ART AND ARTISTS.

Mrs. F. Hopkinson Smith, and Mr. and Mrs. F. Berkeley Smith sailed for France on the Lafayette on May 27th.

A gallery of self-portraits has been started at the Detroit Museum. The idea originated with Secretary Clyde H. Burroughs when William M. Chase gave the museum his portrait. The artists whose portraits are accepted will decide what others shall be admitted.

The president of the Berlin Artists' Association, Prof. Rudolf Schulte, has protested in its name against the application of the "War Profits Tax," on all receipts of more than 1,000 marks from paintings.

Mr. David B. Mills of Montclair, N. J., has purchased Westworth Manor at that place, recently owned by Mr. William T. Evans and built by George Inness. The property is to be sub-divided.

The second exhibition at the Chelsea Neighborhood Art Gallery, 296 Ninth ave., consists of American Poster designs.

Wichita, Kansas, is to have a fund of considerably more than \$100,000 for a permanent art gallery when the son of the late Mrs. Louise Murdock dies. During his life Mr. Roland P. Murdock receives an income from the estate.

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The 700 posters entered in the first national \$2,200 prize poster competition of the Society of Electrical Development will be exhibited free at the Anderson Galleries, 284 Madison Ave., during the week of June 19. The designs will be shown later in Boston, Pittsburgh and Chicago.

The estate of William E. Norton, the old marine painter, who died Feb. 28, was recently appraised at \$4,485, which goes to his daughters, Gertrude M. and Florence E. Norton.

Carroll Beckwith recently presented the Flower Hospital, an oil portrait of a French peasant woman, to be disposed of at private sale.

William M. Chase was, on the occasion of the recent commencement, created Doctor of Laws by N. Y. University.

S. L. Landeau, who recently returned from France where he resided 24 years, is to hold an exhibition of his paintings in the Public Forum (Chapel) at East Aurora, N. Y. The fifty pictures were recently shown at Buffalo and the Detroit Museum. They include the "Prayer for the Lost at Sea," which received a gold medal at the Salon, as well as several French peasant and classical subjects.

Orlando Rouland has just painted portraits of the well-known novelist Irving Bacheller, the veteran editor of Harper's Magazine, Henry Mills Alden and of Mr. Vinton Liddell, of Charlotte, N. C. He will spend the greater part of the summer at Onteora in the Catskills where he has taken George Reid's Studio Cottage "Bonnie Brae." He will later go to his place on Peconic Bay.

The just opened annual exhibition of "Recent Additions," in the Print Gallery at the Public Library, consists of works of old masters and modern men, of a group of accessions to the Avery collection and various miscellaneous items. Of the Stauffer collection only a few prints are shown, it being the intention to make a special exhibit of it later on.

Miss Louise J. Smith, for some years Art Instructor at the Randolph-Macon College for Women of Lynchburg, Va., one of the best educational institutions in the country, is to give a course on the History and Appreciation of Art at the Metropolitan Museum. Miss Smith studied art in New York and later spent seven years in the European Galleries.

Mrs. Ethel Quinton Mason of Buffalo, who had charge of the French Pavilion at the San Francisco Exposition, and who later directed the travelling display of the French pictures shown at the Exposition, and now at the Carnegie Institute at Pittsburgh, has joined the official force of the Detroit Museum as a general assistant to the director, Mr. C. E. Moore.

The City Arts Commission of St. Paul proposes to connect the Cathedral and the Capitol, with a parkway in honor of the late J. J. Hill.

Francis Girardin's bronze group, "The Rape of Proserpine," long sought, it is said, by the French Government, is now owned by Mrs. O. P. Shiras of Dubuque, Pa., and is now at the Carnegie-Stout Public Library in that city.

Arthur T. Hill recently sold his important canvas "A Woodland Sunset" to well known collector. A number of well-composed canvases painted at East Hampton, L. I., during last summer and autumn, are displayed at his studio, 33 West 67th St.

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Alexis Fournier and Sandor Landeau are conducting an art school at East Aurora, N. Y., to Sept. 15.

Harry B. Lachman has returned to Paris and will again occupy his studio at 10 Rue Campagne Première.

Katherine Stuart Lawson has opened the Sunnyside Art Classes at her studio, Saugatuck-on-the-Sound, Westport, Conn.

Harriet S. Phillips is leaving shortly for her summer home at Hague, on the shores of Lake George.

Edward Dufner, with Mrs. Dufner, will spend the summer at Elizabethtown, N. Y.

Charlotte B. Coman is visiting friends in Washington, D. C. She will return to her Vandyck studio in early June, after which she expects to spend the summer at New Hope, Pa., and in the Adirondacks.

Prosper L. Senat, who recently held a successful exhibition in Providence, has taken a studio at Annisquam, Me.

Edward Gay leaves today for his summer studio at Cragmoor, Ulster Co.

Edward C. Volkert who has in the past year installed decorations in three prominent high schools, has left his New York studio for the summer, and is located at his Avondale studio near Cincinnati, painting Ohio pastures, and is later planning a sketching tour. The artist has recently closed an exhibition of seventy canvases at the Cincinnati Art Museum.

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EARLY AMERICAN PORTRAITS

Blackborne Collection Sale.

The sale of the Arthur Blackborne, of London, L. M. Barber and De Mendonca, collections, at the American Art Galleries, on June 5-7, resulted in a grand total of \$24,278.50. Dr. A. Staab gave \$1,450 for a piece of Brussels with a garden design. Mr. Otto Bernet, agent, paid \$750 for three XVII century gros point de Venise lace panels, and \$700 for a Point de Venise founce. Miss Lorenz, agent, paid \$410 for a Point de France lace panel, with a figure of a French marshal, \$425 for an antique Spanish silver altar decoration and \$200 for a Gros Point de Venise panel. Two Aubusson tapestry panels went to W. F. Baummeister for \$360 each. Mr. George Chelsea paid \$210 for a XVII century Point de Venise founce and Mrs. Eugene Fox the same amount for four XVII century curtains of Utrecht red velvet, bordered with Portuguese applique on cloth of gold. Mr. Seaman, agent, paid \$220 for a Kermanshah carpet and Mr. David Belasco \$112.50 for five XVIII century Italian embroidered silk banners.

Mrs. Thaw's Paintings at Clarke's.

A collection of Chinese temple panels and old pictures, some of which figured in her recent sale at the American Art Galleries, belonging to Mrs. Benjamin Thaw was sold at Clarke's Art Rooms, 5 W. 44 St., on June 7 for \$4,464. Mr. J. Van Mell, of Amsterdam, gave \$650 for "Crowning Victory," a XVIII century French work and \$500 for a "St. Peter," attributed to Ribera. He gave \$180 for a "Travellers at the Inn," attributed to Fragonard; \$180 for a "Bacchus and Ariadne," of the School of Rubens, and \$105 for a "St. John," cataloged to Ribera. Mr. H. W. Ehrich paid \$70 for Henry Inman's "Portrait of President Van Buren When a Young Man."

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Jules Ratzkowski Sale.

The Jules Ratzkowski Sale, of French furniture and other objects of art, which ended after four sessions at the Anderson Galleries, June 1, realized \$38,329.50. A silk Gobelin's salon suite, the subject being "Amours," after Boucher, brought \$800. The Lans Curiosity Shop paid \$750 for an Aubusson tapestry panel, "Ahasuerus' Feast to Esther." For two Sevres vases \$700 was paid, and the same amount was given, by Mr. Charles Hennessy, for an Aubusson Louis XVI Salon suite of a sofa and four arm chairs. He gave \$475 for another suite. One Gobelins Louis XVI Salon suite fetched \$675 from Ginsberg and Levy and another \$650. Mr. J. A. Starrett gave \$470 for an Aubusson tapestry suite. A pair of Sevres vases with subjects after Watteau, given by De Lauzun to Mme. de Compans, fetched \$400.

Close of Snook Library Sale.

The sale of the Snook library closed at the Anderson Galleries, May 26, with a grand total of \$22,938.05. Mr. Gabriel Weiss gave \$800 for a Mss. on vellum of Verlaine's "Fetes Galantes," with 9 miniatures and jewelled binding by Sangorski and Cutliffe; \$610 for the aquarelle illustrated of Balzac, one of 10 copies; \$535 for an autograph edition of Mark Twain; \$475 for a limited Edinburgh edition of Stevenson, and \$380 for a complete set of Valentines manuels. Chas. Scribners' Sons paid \$685 for "The Annals of Sporting, etc.," magazine. G. A. Barker & Co. gave \$595 for an edition of Dickens, extra illustrated with a number of watercolors by "Kyd," and \$500 for a set of first editions of John Addington Symonds. Mr. G. D. Smith gave the latter amount for a set of Wilkie Collins' first editions bound by Riviere.

The Nichols Sale at Clarke's.

The total of the sale of the house furnishings and art collection of Mr. James Edwin Nichols, held June 1 at the house and at Clarke's Art Rooms, 5 W. 44 St., was \$49,653. At the house Baumgarten & Co. gave \$3,500 for a tapestry panel, and Kostikyan & Co., \$1,025 for a Kermanshah rug. The 44 paintings fetched \$11,700. Dr. A. R. Griggs paid \$2,500 for Inness' "Near Montclair"; J. F. Murphy's larger "Landscape" sold for \$1,875; a Wyatt for \$1,100, and Ranger's "The Old Oak" for \$1,000.

Prints Sold at Andersons.

A sale of engravings and etchings, at the Anderson Galleries on May 26, produced \$7,683. Mr. Max Williams gave \$2,450 for an aquatint proof, before all letters, of the "Atlantic Neptune View," showing N. Y. from the Northwest and dated about 1773-1777. Mr. Robert Fridenberg paid \$755 for an etching of N. Y. City from Long Island by Saint Memin, 1796.

Benguat Lace Sale.

The Benguat lace and embroideries sale at the American Art Galleries, on May 25 and 26 fetched \$24,165. Mr. Otto Bernet, agent, paid \$3,600 for a Corallind Venetian point berth and founce. Mr. J. Keller gave \$2,750 for a Royal Point d'Argentan lace founce, and Miss Lorenz, agent, \$950 for a Venetian Gothic Greek point lace coverlet.

Mss. Sold at Anderson's.

A sale of autographs and other Mss. in two sessions at the Anderson Galleries, which ended June 6, fetched \$3,085.55. Four Washington letters sold to Mr. J. A. Wilson for \$170, \$155, \$150 and \$135.

Mrs. Thaw's Temple Paintings.

Mrs. Benjamin Thaw's collection of Chinese temple paintings, sold at the American Art Galleries, May 26, brought \$4,540. Mr. S. Culin paid \$130 for a XVII century example.

Books and Autographs Sold.

At the first session Monday of a sale of books and autographs at the Anderson Galleries, \$3,028.75 was realized. Mr. R. J. Flick gave \$410 for a first edition of "The Humorist," with 40 colored etchings by George Cruikshank. A set of first editions of Jane Austen brought \$310 and a copy of the St. Dunstan edition of "Pickwick Papers," one of 15 on vellum, \$200. Mr. Gabriel Weiss paid \$175 for a set of first editions of Wilkie Collins and Mr. E. Tomkings \$137 for a Queen Elizabeth autograph attached to a military document.

The second session, Tuesday, resulted in \$2,416.75. A Kelmscott Chaucer, illustrated by Burne-Jones and William Morris brought \$310. Mr. Gabriel Weiss gave \$275 for a set of first American and English editions of Henry James. Mr. C. A. Munn paid \$250 for a cpy of Bartolozzi's engravings of Holbeins portraits of personages of the Court of Henry VIII. The Scribners gave \$155 for a set of Henry James on handmade paper, and Mr. A. E. Nolan, \$61.50 for the Mss. of Hawthorne's "Our Old Home."

At the last session, Wednesday, the grand total of the sale reached \$7,957.50. Mr. Weiss gave \$400 for a set of "The Presidents of the U. S.," with autographs and engravings inserted. Mr. Smith paid \$260 for a set of first editions of Thackeray's Christmas books.

Sale at the Collectors' Club.

At a sale held June 8 and 9 by Scott and O'Shaughnessy, at the Collectors' Club, 30 E. 42 St., Mr. George D. Smith paid \$450 for "A Plain Narrative of Thomas Brown Le," Boston, 1760. He also gave \$355 for Josiah Priest's "The Captivity and Sufferings of Gen. Freegift Patchin, etc.," and \$230 for J. Franklin's "A perpetual Almanack," Newport, 1727-30. Mr. Robert H. Dodd gave \$320 for "The Constitution of the Old Tontine Coffee House," N. Y., 1796.

Sale of Bacon's Works.

At a sale in London on May 25, at Sotheby's, Mr. George D. Smith secured for \$2,025, the collection of Bacon's works formed by the late Dr. G. W. Steener, of Liverpool. He also gave \$950 for a 1640 edition of Shakespeare's poems. The sale totalled \$12,780.

Pictures Sold at Christie's.

A sale of modern pictures and drawings at Christies in London, on May 26, totalled \$100,000. The Agnews gave \$3,412 for Turner's "Castle of Chillon," and \$3,150 for his "Lake of Thun." Golden & Fox gave \$2,626 for Millar's "Cymon and Iphigenia," and Mr. Martin, \$2,362, for Cupy's "Portrait of a Youth."

Mezzotints Sold in London.

A sale of mezzotints held at Christie's in London, June 5, resulted in \$15,000. Mr. Colnaghi gave \$765 for "Charms of Morning," after Marin, \$682 for Cousins' "Countess Gower," after Lawrence, and \$656 for Young's "Mrs. Hunter," after Hoppner. Mr. Ellis paid \$764 for the 13 "Cries of London."

Sale of Americana at Heartman's.

A sale of Americana at Heartman's on May 31 produced \$2,017.80. Mr. George D. Smith gave \$126 for Mather's "The Blessed Hope and the Glorious Appearing."

Lawrence Collection Sale.

At a sale of the Sir Trevor Lawrence collection, held in London, on May 29-June 1, at Christie's, Mr. Harding gave \$10,500 for two upright French tapestry panels, showing respectively the triumphs of Silenus and Ceres. A Louis XVI library table brought \$3,045. The total of the sale was \$126,630.

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In a notice of a sale of old English silver at Christies, London, on May 16 last, it was hinted that 2 William III Pilgrim bottles by Pierre Harrache, engraved with the names of the second Baron Arden and his wife, had been secured by Crichton Brothers for \$15,000 for the Metropolitan Museum. Mr. Du Parc, the New York resident manager of Crichton Brothers, states that the famous bottles were sold by them to a noted private English collector.

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